

THE TRANSLATION OF W. B. YEATS' POETRY IN TERMS OF EQUIVALENT
AND NON-EQUIVALENT STRUCTURES

Stela Pleșa

Phd Student, "Lucian Blaga" University of Sibiu

Abstract The paper entitled "The Translation of W. B. Yeats' Poetry in Terms of Equivalent and Non-Equivalent Structures" will shortly tackle the issue of the importance of the validity of the translated texts in terms of equivalence. It will also analyze ways in which the translation of a poem may differ from the translation of any other literary text by focusing on some translated versions of W. B. Yeats' poetry done by Aurel Covaci which will be commented by us in terms of the musicality of the both the original and of the translated text and of how inspiringly the translator has rendered the atmosphere as poetically as possible, sometimes disregarding equivalent constructions.

Keywords: W. B. Yeats, translation, Aurel Covaci, equivalence, non-equivalence, musicality

One of the first issues to be touched upon in our paper is the definition of translation theory. Roman Jakobson provided a thorough definition of translation theory, focusing on this field of interest from three complementary points of view: intralingual, interlingual and intersemiotic translation.

According to Jakobson, the process of transferring meaning from the source language to the target language implies that a message transposed from one language to another will never be perfectly equivalent in the unit system of the target language. Jakobson also posits that neither synonymy can convey a perfect equivalence of meaning. As such, the translation of the exact meaning of a word would imply that the translator needs to use more words or "a combination of code units in order to fully interpret the meaning of a single unit" (Bassnett, 15).

Due to the fact that there are no perfectly equivalent synonymous constructions and that the words always have a slightly different meaning, a subtle nuance which is obvious mainly when speaking about literature, theoreticians have approached this subject from different angles. For instance, Catford tackled the matter of equivalence in translation from a linguistic perspective. Catford discusses the issue of translation equivalence in terms of "extent, levels and ranks" (27).

Catford's highly linguistic theory of translation has been much criticised. For instance, Snell-Hornby pointed out that Catford disregarded the very purpose of a translation of transposing the expressivity of a text in the source language into the target language, by employing means of expression specific to the language a text is translated into.

Paul Newmark has unified his theory of translation into three "propositions" (1) tackling the translation process from a semantic and communicative perspective. There are several similarities between Newmark's and Catford's linguistic theory of translation, in the sense that both of them consider translation at the level of ranks, be it an entire text, a fragment, a paragraph, a sentence. Newmark's statement that "the less important the language of a text or any unit of text at any rank, the less closely that too need to be translated" touches upon the fact that the message of a text sometimes appears to be more important than the

underlying meaning of every unit at any rank, and, as such, the overall message should be translated in the target language.

Due to the fact that our paper is focused on the translation of poetry, we consider Newmark's approach to stylistic equivalence equally relevant as it expands on the concept of "degrees of importance". Newmark defines "importance" in relation to the quality of a language of denoting anything that is valuable, significant, and necessary to the text.

The role of the translator is crucial for accomplishing a valid translation of a given text. Firstly, the translator must possess a good command of both the source language and the language the text is meant to be translated. Secondly, besides a good command of both grammatical and lexical issues, the translator should possess a considerable knowledge regarding the cultural differences that exist between the respective languages. The process which implies the transposition of the meaning from the source language into the translated text is known under the name of adaptation of the text to a specific cultural background.

Since our paper is focused on poetry, a few considerations on it will be also mentioned. Poetry has always existed either under an oral or a written form, being listened to, written or spoken by different types of people, be they soldiers, farmers, kings or queens, doctors, scientists or philosophers. Poetry has been regarded as a specific form of literature where thoughts, ideas, feelings are conveyed in a different shape or colour through words belonging to the ordinary speech and elevated to a level of extreme expressiveness.

Two poems belonging to W.B. Yeats will be analyzed in terms of equivalent versus non-equivalent structures: "The Sad Shepherd" and "The Song of the Happy Shepherd". The poem entitled "The Sad Shepherd", in translation/translated as "Păstorul trist" expands upon suffering which best expresses the depth of Yeats sad shepherd. Everything is focused on suffering, on sorrow, the dominant feature of human nature. The word "Sorrow" appears capitalized four times within this piece of poetry.

"There was a man whom Sorrow named his friend,
And he, of his high comrade Sorrow dreaming,
Went walking with slow steps along the gleaming
And humming sands, where windy surges wind".

The Romanian version preserves the original focus on "sorrow", translated as "durere", as early as the first four lines:

"Durerii i-a fost el prieten bun
Iar el, visând doar al Durerii chip,
Se îndreaptă spre plaja cu nisip
A mării veşnic prinsă-n danţ nebun".

The basic difference in terms of more or less equivalent constructions is obvious in the first line. The existential "there"-clause "there was a man" is absent in the Romanian version which focuses on the second part of the line "whom Sorrow named his friend" rendered into Romanian as "Durerii i-a fost el prieten bun". Obvious changes regarding equivalent constructions appear in the second line, where "he, of his high comrade Sorrow dreaming" has been rendered as "el visând doar al Durerii chip". Our suggestion "iar el, visându-şi camaradul cel destoinic numit Durere / destoinicul camarad numit Durere" would have spoiled the genuine orchestration of the rhyming couplet "chip/nisip".

Even less equivalent structures can be noticed in the next two lines: "Went walking with slow steps along the gleaming / And humming sands, where wind surges wend". The Romanian version is equally musical: "Se îndreaptă spre plaja cu nisip / A mării veşnic prinsă-n danţ nebun". If the first line is patterned very much like the original, except for the adjective "slow" (încet), which is missing, the second part of the first line and the second line

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reveal a different semantic and stylistic configuration. Since the double gerundial attributive construction “the gleaming and humming sands” does not exist in the Romanian translation, we have tried to recuperate it, in our translation, under the form “spre plaja licărind sub valurile de vânt agitate”, so that it could rhyme with the first line translated by as “Era un om / ai cărui prieteni erau Durerea și suferințele neîncetate”. Our translation also comprises non-equivalent constructions, for instance the emphatic syntagm “Durerea și suferințele neîncetate”. Our intention is to prove that, for the sake of preserving the musical charge, the translator might either avoid some words from the original or add constructions that don’t ruin the basic meaning of the poem. The version proposed by the translator “A mării veșnic prinsă-n danț nebun” is the consequence of a careful re-reading of the English text, with the syntagm “windy surges” further reconstructed under the form “danț nebun”. The basic reason for such a choice is the translators intention to grasp not only the meaning but also the poets fidelity to rendering his emotions as poetically as possible.

The next three verses render, under the form of reported speech, the shepherds entreaty addressed to the stars to comfort him:

“And he called loudly to the stars to bend,
From their pale thrones and comfort him, but they
Among themselves laugh on and sing always”.

The Romanian version renders the entreaty uttered to the stars as follows:

“Strigat-a raza stelele să-și plece
S-aline chinul său din palid tron,
Dar stelele au răs de bietul om”.

It is well-known that a translator does not merely replace words with the first equivalent found in the dictionary, but he is the one to reshape and redefine the text, while preserving its original essence at the same time. Reshaping can be noticed within the fifth line where, on the one hand, the translator has chosen the rather archaic form “strigat-a” for “he called loudly”, and, on the other, he has inserted the noun “raza” in “raza stelele să-și plece” which does not appear in the English text.

The sixth line is equally relevant in terms of reshaping the word order, in the sense that the Object Direct Clause “S-aline chinul său...” is placed at the beginning, whereas in the English text it is placed at the end of the line. The attributive structure “palid tron” also differs from the original where the noun is used in the plural. The main reasons for such arrangements arise from the translators concern for maintaining and, if possible, even increasing the musicality of the poem. In this sense, the seventh line offers a very strong argument through the very last part of it where “sing always” enters an interesting rhyming couplet with “but they”. The same preoccupation with creating genuine rhyming patterns can be noticed in the translated version where “tron” and “om” perfectly render the dialectical relationship between man and nature.

The differences noticed in the Romanian version can be explained via Catfords term “unbounded” or “free” (Catford, 25) translation, from a syntactical point of view as he has either replaced words with more complex grammatical constructions, or vice-versa, he has simplified some constructions.

A clear instance of free translation is the eighth line where the translator has somehow anticipated the meaning of the next line and has prepared the reader for experiencing a negative feeling regarding the unsympathetic attitude of the sea towards the shepherds demand “Și el privi din nou spre marea rece”. The rhyming couplet “plece/rece” contains shreds of evidence as concerns both the “lucid meaning” characteristic for Yeats, and the “naïve intuition” (Bachelard, 134), that the shepherd seems to possess.

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The repetitive line “And then the man whom Sorrow named his friend” which partially repeats the first line of the poem has actually been replaced by the previously mentioned version “Și el privi din nou spre marea rece”. The reason for the English repetition arises from the need of musically orchestrating the poem in terms of rhyming patterns, through the pair “wend/friend”.

The ninth English line “Cried out, Dim sea, hear my most piteous story” has been rendered into Romanian as “Ascultă-mi, mare neagră, tu povestea”, preserving, to a large extent, both the semantic and the syntactic equivalent constructions. The adjective “piteous” has not been translated; if it had been translated as “jalnică poveste”, the rhyming pattern “povestea/acestea” would have been spoiled. The next two lines: “the sea swept on and cried her old cry still, / Rolling along in dreams from hill to hill”, has been translated as “Dar i-a răspuns doar muget surd de val / Rostogolind ecou din mal în mal”.

The Romanian version deliberately departs from the original text in order to further preserve the musical tonality encountered from the very beginning of the poem. Except for “muget surd”, a possible equivalent for “cry still”, the line semantically follows the meaning articulated in the previous line. The verbal structure “ascultă-mi” from line nine demands a sequence well rendered through the verb “i-a răspuns”. For the adverb “doar” from “doar muget surd de val”, we propose “doar vechiul muget surd de val”, thus taking into account the adjective “old” from the English text.

The tenth Romanian line “Rostogolind din mal în mal” also departs from the original through the word “ecou” instead of “dreams”. So, our version would be “Dar marea se năpusti cu Vechiul muget surd de val / Rostogolindu-se prin vise din mal în mal”. The next three lines expand upon another psychological experience of the shepherd who, overwhelmed by the unsympathetic sea, makes for a gentle valley and addresses the dewdrops: “He fled the persecution of her glory / And in a far-off, gentle valley stopping, / Cried all his story to the dewdrops glistening”.

The Romanian version offers an interesting orchestration of semantic and rhyming patterns:

“Și el fugi atunci de toate-acestea
Și poposi-ntr-o vale de plăcere
S-asculte stropi de rouă jalea-i multă”.

The Romanian construction “fugi de toate-acestea” departs from the original text where “the persecution of her glory” could have been translated as “gloria chinuitoare” or “gloria persecutantă”. The rhyming couple “povestea/acestea” explains the translators choice who replaces one syntactic construction with another in order to create an inspired rhyming pattern.

“Și poposi-ntr-o vale de plăcere”, through the word “plăcere” used instead of the adjective gentle, induces a temporary positive mood. The mood was supposed to be supported by the sympathetic dewdrops.

Moreover, “the sound of their own dropping” has been rendered as “Doar clinchetul ce-l iscă ea-n cădere”, which is more emphatic and better articulated from a semantic point of view. “Sunetul/clinchetul lor în cădere” would have followed more closely the original, but it would also have deprived the Romanian version of a more profound layer of meaning.

The English text is built upon the leitmotif “And then the man whom Sorrow named his friend” which occurs only once in the Romanian version, in the very first line, under the form “Durerii i-a fost el prieten bun” but it is implied within each and ever line due to the melancholical incantation created by exquisite rhyming pairs. So, the third part of the poem continues with the following lines.

“Sought once again the shore, and found a shell, / And thought, ‘I will my heavy story tell / Till my own words, re-echoing, shall send / Their sadness through a hollow, pearly heart; / And my own tale again for me shall sing, / And my own whispering words be comforting, / And lo! my ancient burden may depart.” It has been rendered into Romanian as follows: “Și el porni atunci spre plajă, iar, Găsi un ghioc și spuse: - ‘Lui m-oi plânge Pân’ ce-n ecou durerea-mi va răsfrânge”.

The fourteenth line “S-asculte stropi de rouă jalea-i multă”, the translators choice for “Cried all his story to the dewdrops glistening”, again departs from the original due to the replacing of the noun “story” by the noun “jalea-i multă”. The presence of the adjective “multă” is motivated by the need to create another genuine rhyming pair “multă/ascultă”.

As concerns the English text, the positioning of the adjective glistening from “dewdrops glistening” after the noun is motivated by the rhyming couplet “glistening/listening”.

“But naught they heard, for they are always listening / the dewdrops, for the sound of their own dropping”.

The two lines have been rendered into Romanian as follows:

“Dar în zadar, căci roua stă și-ascultă
Doar clinchetul ce-l iscă ea-n cădere”.

The Romanian version resembles the English text to a certain extent in the sense that “But naught”, which means “But nothing” has been translated “Dar în zadar”. “Dewdrops” have been translated as “roua” associated with two verbal structures “stă și-ascultă”. Whereas the original comprises only the one verbal construction “are always listening”.

“Din golul unde a fost mărgăritar –
I-oi spune lui durerea mea amară,
Neîncetat și numai pentru mine,
Iar șoptele-mi vor fi să mă aline
Și voi scăpa de-a chinului povară”.

The verb “thought”, translated into Romanian as “spuse” is the first shred of evidence regarding the fact that what follows would be an “unbounded translation” (Catford, 25), where the translator considers himself rather released of the necessity to find equivalent “sentence-to-sentence, group-to-group, or word-to-word” constructions.

From a syntactical point of view, the eighteenth line reveals the translators technique of replacing words to deliver his message at a deep level, as deep as that of the original, but, perhaps, more in tune with the Romanian sensibility.

“I will my heavy story tell” has been rendered as “Lui m-oi plânge”, instead of “Lui îi voi spune trista-mi/copleşitoarea-mi poveste”. The adjective “heavy” has been replaced by the verb “plânge” which is obviously characterized by an overwhelming sorrow, my emotional and mental heaviness.

The lines: “Till my own words, re-echoing shall send / Their sadness through a hollow, pearly heart” have been translated as follows: “Pân ce-n ecou durerea-mi va răsfrânge / Din golul unde-a fost mărgăritar”.

The time clause “pân ce-n ecou durere-mi va răsfrânge” is an inspired rearticulation of the original text where “my own words, re-echoing, shall send their sadness”. The verb “shall send” has been replaced by “va răsfrânge”, perfectly translating the emotional tonality of the poem. “My own words, re-echoing” have been rendered “pân ce-n ecou”, where the present participial “re-echoing” has been replaced by the noun “ecou”.

The syntagm “through a hollow, pearly heart” appears in the Romanian version as “Din golul unde a fost mărgăritar”. We notice the conversion of the adjective “hollow” under

a noun “golul”, whereas “pearly heart” has been rendered into Romanian simply as “mărgăritar”.

The next line “And my own tale again for me shall sing” has been translated as “I-oi spune lui durerea mea amară”. The verb “shall sing” has been replaced by “i-oi spune”. As concerns the subject proper, the English text is focused on the shell and its capacity to re-echo some particular sounds, whereas the Romanian version is focused on the poet's determination to address himself to the shell and to tell it his sad story. The Romanian version sometimes disregards what Catford called “the rank of translation” and which refers to various types of equivalent constructions which are “rank-bound”, in the sense that one can replace a unit for/by another unit belonging to the same rank. The translator is rather intuitively following Catford's “unbound translation” (64), replacing words with more complex grammatical constructions, or simplifying constructions, or even inserting some syntagms which can not be identified in the original, for the sake of creating rhyming couplets meant to ensure the musicality of the poem. Such an inserted syntagm can be identified in the twenty-second line under the form “Neîncetat și numai pentru mine”, followed by the next two lines “Iar șoaptele-mi vor fi să mă aline / Și voi scăpa de-a chinului povară”. The rhyming couplet “mine/aline” arises from the above-mentioned insertion of a syntagm which does not spoil the meaning, but which, on the contrary, increases the musicality of the translation.

The English line “And my own whispering words be comforting” has been rendered as “Iar șoaptele-mi vor fi să mă aline”, where “comforting”, as part of a future continuous construction, has been replaced with “vor fi”, “să mă aline”, instead of “mă vor alina”. The line: “And lo! my ancient burden may depart” rendered into Romanian as “Și voi scăpa de-a chinului povară” comprises the syntagm “my burden” as subject, whereas the Romanian version is focused on the poet himself who will free himself from his suffering. “Ancient burden” has been rendered into Romanian as “chinului povară”.

If, so far, the shell has been an “imaginary reality/a reality of imagination” (Bachelard, 187), the very moment when the poet's experience reaches a psychological climax, the shell becomes “a reality of expression” (205) which is psychologically charged. This psychologically charged reality appears in the last four lines:

“And he sang softly nigh the pearly rim;
But the sad dweller by the sea-ways love
Changed all he sang to inarticulate moan
Among her wildering whirls, forgetting him”.

It has been rendered into Romanian as follows:
“Și ghiocului își spuse păsul, gândul,
Dar din al scoicii-ntors spre lume freamăt
Se desluși un fără noimă geamăt
Stâncindu-i glasul și pe el uitându-l”.

The English line “then he sang softly nigh the pearly rim”, rendered into Romanian as “Și ghiocului își spuse păsul, gândul”, renders concrete the shepherd's expectations to be finally understood and set free from his ancient painful burden. The verb “sang” has been replaced by “spuse”, whereas “softly nigh the pearly rim”, which, in our version, appears as “ușor în apropierea marginii de mărgăritar/sidefate”, can not be identified in the translator's version.

As we have shown before, the shell can be regarded as a psychological reality and, as such, “își spuse păsul, gândul” complete the psychological pattern proposed by the translator.

Another reason for his choice, namely “pășul, gândul” arises from the necessity to find a proper rhyming couplet, that is “gândul/uitându-l”.

The line “But the sad dweller by the sea-ways lone” has been translated into Romanian as “Dar din al scoicii-ntors spre lume freamăt”, completely departing from the original. “Sea-ways lone” has been rendered as “-ntors spre lume”, actually changing the meaning in the sense that the English text is focused on the shells isolation and loneliness which resembles the condition of the shepherd. The Romanian version reveals the shells attraction towards the rustling world and its incapacity to re-echo the perceived sounds in a sensical manner.

As such, the shell “changed all he sang to inarticulate moan” rendered into Romanian as “Se desluși un fără noimă geamăt”. The perfect equivalence between “inarticulate moan” and “fără noimă geamăt” suggests the translators intense preoccupation to grasp and render the meaning properly.

The last line “Among he wildering whirls, forgetting him” has been rendered into Romanian as “Stâlcindu-i glasul și pe el uitându-l”. In our opinion, Yeats has focused on the cause of the shepherds sadness, whereas the Romanian version on the effects. It is true that the “wildering whirls” (bulboane sălbatice/rebele) deteriorate and spoil all reasonable sounds and, as such, the translators choice reveals his psychological concern, besides his aesthetic and emotional potential to render meaning poetically rather than linguistically. The rhyming patterns “rim/him”, “lone/moan” are as genuine and inspired as those selected by the translator: “gândul/uitându-l” and “freamăt/geamăt”.

The poem entitled “The Song of the Happy Shepherd” is also relevant in terms of approximate equivalence. The first three lines of the English text are focused on the “dynamics of the dreams” (Bachelard, 121), that still enchants and enchains the poets mind.

“The woods of Arcady are dead,
And over is their antique joy;
Of old the world on dreaming fed;”

The Romanian version expands upon the “endless reverie” troubled by the elapse of time which spares neither the poet nor “the warring kings” of Ireland.

“Arcadienii codri mor
Cu veselia lor străveche
Și cu hrănită lumea lor
De vise fără de pereche.”

The first line “the woods of Arcady are dead” has been rendered into Romanian as “Arcadienii codri mor”, where “are dead”, being translated “mor”, suggests that the translators concern is with the “cause” not with the effect of the passing of time. The second line “And over is their antique joy” has been translated into Romanian through a nominal construction “cu veselia lor străveche” in order to create a genuine rhyming couplet “străveche/pereche”.

The third line “Of old the world on dreaming fed” has been expanded upon by the translator and, as such, its meaning overflows into two well-articulated Romanian lines: “Și cu hrănită lumea lor / De vise fără de pereche”. The syntagm “of old the world” turned into “lumea lor”, whereas “on dreaming fed” has been rendered as “hrănită de vise fără de pereche”. The reason for the insertion of “fără de pereche” arises from the translators concern with creating genuine rhyming couplets meant to illuminate the meaning and to increase the musicality of the translated version.

The next line: “Grey Truth is now her painted toy” has been rendered into Romanian by the translator who resorted to enlarging the form and produced two inspired lines

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“Doar adevărul cenușiu
Li-i jucărie zugrăvită”.

The Romanian version follows very closely the English text, except for the fact that the “world” has been translated using the plural “li-i jucărie zugrăvită”, anticipating the meaning present in the next lines where various types of people are mentioned and talked about.

The fifth and the seventh lines from the English text have been placed one next to the other in the Romanian version creating a more balanced association from a semantic point of view.

“Yet still she turns her restless head

.....

Of the many changing things”.

“Și-ntoarce fața răvășită

Din tot ce-n lume-i trecător”.

From the very beginning we notice an unusual Romanian choice for “restless head”, namely “fața răvășită”. “Restless” could have been translated as “tulburat”, whereas “head” as “minte”.

For the sake of creating suitable rhyming couplets, the translator has chosen “fața răvășită” which would correspond to the English “rummaged/upset face/complexion”.

“Of the many changing things” turned into “Din tot ce-n lume-i trecător”. The attributive construction “changing things” was rendered into Romanian through an Indirect Object Clause “Din tot ce-n lume-i trecător”. We would suggest “de la” instead of “din” and skip the full stop from the end of the sentence.

The next lines, in spite of the/despite their “dreary” atmosphere, establish a certain communion between the material and the spiritual as follows:

“But O, sick children of the world

In dreary dancing past us whirled

To the cracked tune that Chronos sings,

Words alone are certain good”.

They have been translated into Romanian in a poetic manner:

“Să știți, bolnavi copii a lumii,

Când Cronos, cu glas spart, în zbor,

Dansează trist pe fața humii,

Cuvântul doar nu se dezmente ...”

The very first line “But O, sick children of the world” has been translated: “Să știți bolnavi copii ai lumii”, emphasizing through the verbal construction “Să știți” the profound message of the entire passage. The next English lines are focused on the image of the world distorted by the elapse of time and its devastating consequences. Time appears personified in the image of Chronos whose “cracked tune” has brought about the world “whirled” in “dreary dancing past”.

The Romanian version departs from the original in the sense that Chronos, personified, “... cu glas spart, în zbor / Dansează trist pe fața humii”. “Cracked tune” has been rendered as “glas spart”, while “whirled” has been translated as “în zbor”. “In dreary dancing” has become “dansează trist”, whereas “pe fața humii” is a genuine nominal construction created to ensure the musicality through the rhyming couplet “lumii/humii”.

The line “Words alone are certain good” rendered into Romanian as “Cuvântul doar nu se dezmente” suggests Yeats feeling of “verticality” offering us “the lesson of an

imagination that is pondering” over the meaning of the written word, in Bachelard’s assumption (117).

The following seven lines further expand upon the relationship between the past glory and the indifferent present times:

“Where are now the warring kings,
Word be-mockers? – Be the Rood
Where are now the warring kings?
An idle word is now their glory,
By the stammering schoolboy said,
Reading some entangled story:
The kings of the old time are dead”
“O, unde-s regii cei războinici,
Cei cu batjocura-n cuvinte?
O, unde-s regii cei destoinici?
Li-i slava azi tocit cuvânt
Pe care-l bârbâie elevii,
Amestecând de-a valma evii,
Căci vechii regi sunt în mormânt”

The eleventh line “Where are now the warring kings”, rendered into Romanian as “O, unde-s regii cei războinici” comprises an interrogative sentence and, in terms of equivalent constructions, it closely follows the English text, except for “now” which has been omitted and the presence of “O” in the Romanian version, which emphasizes the emotional involvement of the translator.

The eighth line “Word-be-mockers?” has been rendered into Romanian as “Cei cu batjocura-n cuvinte”, totally obeying the English text. The second part of the eighth line “By the rood” (“lângă cruce”) has been also omitted from the translated version. The repetition of the line “Where are now the warring kings” has given the translator the opportunity to associate the warring nature of the old kings with their “ability” to create history. This twofold quality attributed by the translator to the old kings reverberates in his version “O, unde-s regii cei destoinici?”

The ninth line “An idle word is now their glory” has been rendered into Romanian as “Li-i slava azi cuvânt tocit”, where the word “idle” which means “inutil, nefolosit” has been replaced by “tocit”.

The lines “By the stammering schoolboy / Reading some entangled story” have been translated into Romanian as “Pe care-l bârbâie elevii, / Amestecând de-a valma evii”. It is a genuine translation where the original adjective “stammering” has been replaced by its verbal equivalent construction, offering a stronger approach to present times when history is no longer paid proper attention to and when some “entangled historical description” does not offer the convenient amount of data meant to motivate and to adequately instruct the young generations.

The syntagm “entangled story” has been reinterpreted by the translator as that text meant to cause confusion in terms of the credible events and ages described at random.

Following closely the English text full of musicality, we notice that the translators preoccupation has also been that of rendering musicality as convenient as possible without departing too much from the original. Thus the original rhyming couplets “dead/fed/head/said/dead” all built on the vowel /e/ emphasize the irreversible character of time and of historical events. The adjective “dead” repeated twice in the first line in association with the “woods of Arcady” and in the seventeenth line in association with the

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old kings establishes some correspondences between nature and history, both being subject to change and decay.

The Romanian version comprises well-articulated and well-chosen rhyming couplets such as “mor/lor”, “străveche/pereche”, “cenușii/vii”, “zugrăvită/răvășită”, “trecător/zbor”, “lumii/humii”, “dezmințe/cuvinte”, “războinici/destoinici”, “elevii/evii” and “cuvânt/mormânt”. The verb “mor”, from the first line, associated with “arcadienii codri” has been replaced by the noun “mormânt” in the line “Căci vechii regi sunt în mormânt” as the equivalent semantic construction for “the kings of the old time are dead”.

The last part of the poem comprises a transition from nature and history to the topic of “love” and dreams.

“But ah, she dreams not now; dream thou!

For fair are poppies on the brow:

Dream, dream, for this is also sooth”

These lines have been translated into Romanian as: “Dar nu visează azi pământul ... / Visează tu! Ai maci în păr / De este adevăr cuvântul / Și visul este adevăr”.

The beautifully articulated translation poetically departs from the original text to a certain extent.

The first line “But ah, she dreams not now” has been rendered as “Dar nu visează azi pământul”, where “pământul” seems to emphasize what the pronoun “she” stands for. The personification of the earth establishes the transition towards the sentence “dream thou” translated as “visează tu”. It no longer belongs to the first line, but to the second line.

For the last but one line “For fair are the poppies on the brow”, we have suggested a closer version as concerns the original text, namely “Căci frumoși sunt macii de pe a ta frunte”. And yet, such a translation would have spoiled the last two Romanian rhyming couplets “pământul/cuvântul”, “păr/adevăr” from the translators version. “Ai maci în păr” is competitive with the last two lines “De este adevăr cuvântul / Și visul este adevăr”.

The English line “Dream, dream, for this is also sooth” could have been translated as “Visează, visează, căci și visul este adevăr”. The translators choice relies on the eleventh line “Words alone are certain good” – “Cuvântul doar nu se dezmințe”.

Both Yeats lines and the translators choices are meant to awake the readers senses, sensibility and imagination because the images created are strong, intimate and introduce us to the dynamics of the poets mind. The happy or the sad shepherd is no one else but the poet himself in his various moods.

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